THE CINÉ-KODAK NEWS

OUTDOOR AND
INDOOR MOVIE
OPPORTUNITIES
OF THE SEASON

JANUARY
FEBRUARY
1932

You can make indoor movies with Ciné-Kodak Super-sensitive Panchromatic Film and 40 cent lamps—*regardless of lens equipment!*

NOW, for every movie maker, indoor movies are easy . . . thanks to Ciné-Kodak Super-sensitive Film and the 64-volt, 100-watt Mazda lamp.

This lamp, used on 110-volt house current, though short-lived, produces unusual brilliance because of overloading. When used with Ciné-Kodak Super-sensitive Film, one of these 64-volt Mazda lamps is *equivalent* to seven or eight ordinary 100-watt lamps.

F.3.5 and *f*.1.9 cameras used with these lamps and the fast film can make practically any in-the-home shot. Even with an *f*.6.5 lens you can make indoor movies if you use a sufficient number of lamps.

Ciné-Kodak Super-sensitive Film "sees" fast. It has remarkably wide latitude . . . reduces the danger of under- and over-exposure. Here's your chance to try it . . . tonight . . . under new conditions . . . indoors with 64-volt lamps that cost but *40 cents each*.

Simply ask your dealer for one or more of the 64-volt, 100-watt Mazda lamps, and an inexpensive "silver-surfaced" reflector. EASTMAN KODAK COMPANY, Rochester, New York.

FILM IF THIS SEAL IS BROKEN.
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique

Outdoors, Ciné-Kodak Super-sensitive is a film for any kind of day and any time of day. From early morning to twilight . . . and even in pouring rain . . . you'll get movies as well-exposed as those made on ordinary film in good sunlight. 100-foot roll, $7.50; $4.00 for the 50-foot roll.

THE CINÉ-KODAK NEWS

JANUARY - FEBRUARY 1932

Published Bi-Monthly in the interests of Amateur Motion Pictures by the Eastman Kodak Company, Rochester, N. Y., Volume 8, Number 6.

SHOOTING THE CHUTES

Cinematic pointers for muffler and mitten filmers

THERE'S no question about it—each new year sees an increasing display of interest in the outdoor sports of winter. Although it may be just conjecture, the opinion is advanced that much of this growing enthusiasm can be traced to greater attention given to winter costumes by stylists, with a resultant focusing of interest on the part of the women.

Certain it is that skating, skiing, ski-joring, tobogganing, "bobbing," snow-shoeing, dog sledding, and ice yachting now boast of a popularity and a camera-provoking colorfulness undreamed of a few years back. These activities are a source of the finest type of movies, for all of them are built around action, and action is a prime ingredient of the most successful type of picture.

When members of the family or friends go in for any of these sports it is excuse enough for building up an absorbing reel of the goings on. But even if the participants are total strangers, the sports themselves are worthy of considerable footage if only as a series of exciting shots. Wise movie makers, however, do not stop at this, for after all, such shots fall short of the good movie mark. Far better that the camera bring out point after point of the highlights of such events so that when the picture is screened, one's audiences will witness a complete *motion picture* rather than a series of unrelated action scenes.

For example, a ski jump.

It is thrilling indeed to witness a jump from the take-off, but on the screen it is interesting, as well, to show the jumper climbing the slide, adjusting his skis, the signalman blowing his horn or waving his flag to announce a clear track. This makes a splendid introduction to the real thrill—the jumper poised at the top, his start, descent, take-off, flight, landing, and stop. These different shots, of course, must be made from many different positions beginning with the tower and finishing at the foot of the hill. But it's remarkable how easy becomes the entrée to strategic camera positions for one wielding a movie camera—even if you must promise to show the officials your processed films, or give them a duplicate, for the privilege.

(Continued over the page)

There's something about outdoor sports that just begs for the attention of a Ciné-Kodak. Zip, sparkle, gayety—call it what you will, it means action. And action is a prime prescription for good movies.

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Whether it's Placid, Banff, Hanover, St. Moritz, or just "Pine Hill" or "Dougan's Bluff"—there are big doings these days among the outdoor crowd. And people who wouldn't touch a snowbank with a seven foot ski are just as interested in these activities as those who participate in them.

Sports are always appealing, and so are sport movies, especially of winter events. Listen for the eager murmur at a movie show when the news reel announces ski jump pictures or an ice skating contest. In the vernacular of the footlights—"they eat it up." You can make winter sport movies, too, which your audiences will devour with relish.

So by all means add several reels of winter sports to your film library, for this is the winter of winters, with the attention of the outdoor world centered on the Third Olympic Games at Lake Placid, New York, early in February.

Nor should the children be overlooked in their "junior Olympic tryouts" on the local sledding hills, or your own group disporting themselves at nearby lakes and rinks. And winter landscapes likewise promise scenes of unparalleled beauty which should not be forgotten. Week in and week out, winter cries aloud for the appreciative attention of a Ciné-Kodak.

There are a few precautions to be taken in winter filming. On most days the whiteness of snow will be counterbalanced by the comparative weakness of the winter sun. On unusually bright days, however, one diaphragm stop smaller than normal should be used. Ciné-Kodak Panchromatic Film will give excellent results, and a heavy yellow filter such as the CK-3 Filter, or a red "A" filter, is suggested. Without a filter snow scenes are apt to appear on the screen in somewhat similar tones of grey, for blue sky and white snow reproduce almost alike. A yellow or a red filter, however, will hold back the blue of the sky in varying degrees, depending upon the density of the filter, so that the sky will appear dark grey in happy contrast to the white snow. This is especially important when the sky plays an important part in your pictures. Try for side lighting, for much of the charm of snowtime pictures lies in the sharp contrast between brilliant snow and dark shadows, and, if the sun is directly behind you, about the only shadow visible will be your own, which does not materially add to the picture.

But when the light is poor, and the picture opportunity fleeting, use Ciné-Kodak Super-sensitive Panchromatic Film—its double speed with daylight and more than triple speed with artificial light get the pictures which would otherwise be lost due to poor lighting conditions.

And, by all means, make Kodacolor movies on bright days. The vivid coloring of sports costumes or the delicate hues of a winter sunset are the perfect complements of snow covered landscapes.

Take comfort in the thought that your Ciné-Kodak will perform satisfactorily at sub-zero temperatures. Ciné-Kodak mechanism runs "dry"—it does not require oiling of moving parts. The only oil used in a Ciné-Kodak is in the spring drum, and this is especially prepared to function at low temperatures. Ciné-Kodaks are tested at temperatures from 10 to 15 degrees below zero before leaving the factory. Take comfort, also, in the leather cover of your Ciné-Kodak. It, too, is planned to render better than average ease of operation at temperature extremes. Leather is far easier than metal to handle, and to rest against the cheeks, when the mercury drops out of sight.

A DAY IN SANTA FE

The story of an unusual movie of an everyday subject ... one's home town

by LYNN RIGGS

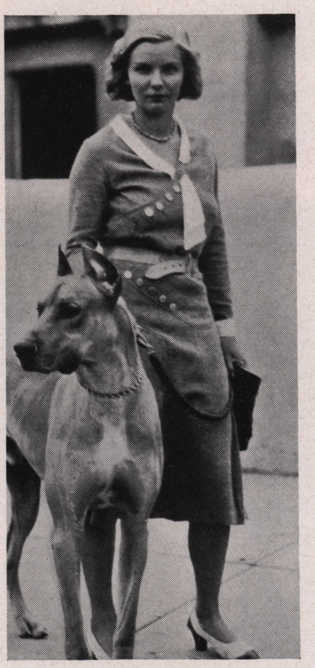
IN MAKING plans for our movie, "A *Day in Santa Fe*," Mr. Hughes and I both agreed to think of the picture as a symphony, with movements, with recurring themes and rhythms, with variety, with humor, and with a conclusion prepared for and demanded by everything that preceded it.

We intended to have fun, too—that as much as anything. But we knew we'd have twice as much fun trying to create something within an artful, if sometimes difficult, frame.

How does a usual day begin? In Santa Fe it begins quietly and gently. Light grows, spreads, behind the Sangre de Cristo mountains. There are slow shadow movements. Flowers stir softly. The houses wait. A bit of paper drifts along a deserted street. The cathedral is hushed against the hills. Very well. We put it down, with exact shots, which, in the main we knew where to get.

What next? As time and the light grow, animals and man begin to stir. A burro laden with wood starts down a mountain toward Santa Fe.* A cow switches her tail from a shed. A little boy dips water from the *acequia*. A milkman leaves milk at several doors; at the third, perhaps, a cat jumps out. A lawn sprayer is turned on. Shop doors are unlocked.

Up to this point, we thought, all action should be quiet, slow. But now it should be speeded up—naturalistically, of course, for at this time the day has really begun. And it must be speeded up *visually*, too, on the film. The eye must be assailed, hurt if necessary, to project the idea of swiftness. And so we evolved acceleration. A steam whistle blows, wheels turn rapidly, a cowboy dashes along a street, a jerky ribbon of road with tree shadows blinds the sight as filmed through an auto's windshield.



Friends recurrently appear in "A Day in Santa Fe" naturally, interestingly.

When the day is really under way, what goes on? A painter goes down to his studio to paint. A writer sharpens pencils. Hands smear adobe mud on a wall. Black-shawled *señoras* pass along lovely streets at the ringing of the cathedral bell. An old Mexican comes out of his house and stands in the sun (another recurring theme, and a habit of elderly Mexicans). Varied feet move along a sidewalk—Mexican *guarraches*, Indian moccasins, Anglo high heels, cowboy boots, the hoofs of the burro. Traders sell barbaric rings from the Navajo country. Tourists examine strange Indian paintings and Katchina dolls. Noon comes. Food—steaks, *enchiladas*, *frijoles*. Dogs chew at bones. *Siesta*. People lie down to sleep for a while.

And so on, through a typical Santa Fe day, seen in purely lyric and visual terms: Indian dancers in a nearby pueblo bring rain; the afternoon glows goldenly; the burro sells his wares and goes home to love and food; the dark comes, in long slow rhythms, repeating the dawn movement; an orchestra picks at its strings in the plaza; the moon comes up; the burro's wood is lighted, flares up, burns and flickers into the dark.

EDITOR'S NOTE: *Lynn Riggs is the well-known playwright whose "Green Grow the Lilacs" was one of the Theatre Guild successes of 1931. Jim Hughes, who collaborated with Mr. Riggs in the making of "A Day in Santa Fe" and was the man behind the Ciné-Kodak, is a native of that city and an ardent movie maker.*

**A burro is the principal character of the film. In Santa Fe, a native living outside the city proper loads his burro with wood, slings a leather purse to his saddle, turns him loose to proceed to Santa Fe and sell his cargo. Being a burro, and being in Santa Fe, he ambles leisurely about through a most absorbing picture. By late afternoon he finds a customer who unloads his wood and slips a bit of silver into the purse. Duty done, the burro returns home—shortly, the picture closes.*

Shadows help identify this scene as a Santa Fe luncheon.

THE FAST FILM

Among family and friends

FROM the Movie Maker's viewpoint, there has never before been a winter like this, for there has never been a film like Ciné-Kodak Super-sensitive Panchromatic. Twice as fast as regular "Pan" film with daylight, three to four times as fast with artificial lighting, it's the biggest movie making advance in years.

The speed of this film would not, in itself, be the most talked of achievement in the field of home movies were it not for the great number of newly accessible picture opportunities it makes possible.

Perhaps you've been making movies indoors for some time with the aid of special lighting equipment, and know how valuable such family film documents can be.

But it may be that you have denied yourself this pleasure because of the expense of special lighting units or the comparative "slowness" of your camera's lens. Now, either obstacle may be easily hurdled. Speedy Ciné-Kodak Super-sensitive Film, when used with artificial lighting, has bestowed upon *f*.3.5 cameras approximately the speed formerly vaunted by *f*.1.9 equipment. And, similarly, *f*.6.5 cameras have stepped forward into the position heretofore held by *f*.3.5 cameras.

Ordinary 100-watt bulbs now furnish sufficient illumination for many shots with *f*.1.9 lens equipped cameras. When using several such bulbs near by the subject, even *f*.3.5 camera owners may easily make indoor movies.

However, a new, and most important factor has been introduced into the field of indoor movies and was fully described in the last issue of the Ciné-Kodak News—the 64-volt, 100-watt lamp. With ordinary home lighting circuits of 110-volt current these lamps, being greatly overloaded, are equivalent to seven or eight ordinary 100-watt bulbs. Although not a permanent light source (their

The snap of a light switch, the whir of a Ciné-Kodak—that's all you need today (or rather tonight) to make the most precious movies of them all, thanks to Ciné-Kodak Super-sensitive Film and 64-volt, 100-watt lamps.

The games you play at home when friends drop in for an evening of fun—there are few better movie subjects. And, for scenes such as this, all you need is a few 40-cent lamps and an f.1.9 camera loaded with Ciné-Kodak Super-sensitive Film.

"There is much good fortune in store for you." For certainly the availability of Ciné-Kodak Super-sensitive Film and the 64-volt 100-watt lamp comes within this category. Two of these lamps in reflectors will suffice for this scene when using this film at f.3.5.

The use of flares will enable you to add many interesting and unusual shots to your winter-time film library. Easy to use, they are almost equally effective with either f.3.5 or f.1.9 Ciné-Kodaks. Flares lasting 30 seconds and 60 seconds are obtainable at dealers'.

EASON IS HERE

And many outside interests

average life, due to overloading, ranging from fifteen minutes to an hour) they are wonderfully effective while they last, and, costing but 40 cents, quite inexpensive to use.

For example: With one lamp in an inexpensive reflector placed four feet from your subjects, stop *f*.3.5 will render fully exposed pictures. At six feet, use stop *f*.2.8, and from eight to twelve feet, stop *f*.1.9 is correct.

And this is only *one* lamp in a reflector—and serviceable reflectors cost as little as 25 cents!

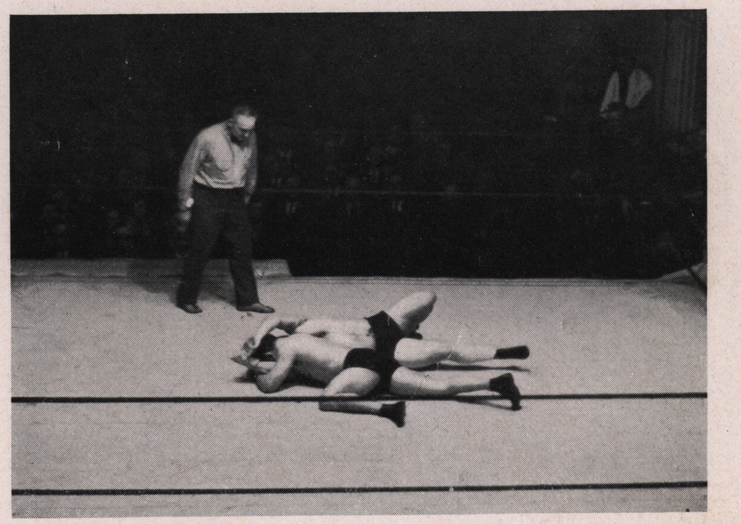
By doubling the illumination with the use of an additional lamp in a reflector, one diaphragm stop smaller may be used. Beautiful backlighting effects may be obtained by placing an *additional* 64-volt, 100-watt lamp in a table or floor lamp. Briefly, to any Ciné-Kodak all shots in the average home are possible when using Ciné-Kodak Super-sensitive Panchromatic Film and one or more of these lamps.* If their life is conserved by burning them only while the camera is running, they will furnish illumination for the exposure of from 300 to 1,000 feet of film.

The remarkable possibilities of this new film are not confined solely to home shots. Many outside events, objects and activities of which you have always wanted to make movies have been brought within the range of *f*.1.9 cameras by Ciné-Kodak Super-sensitive Panchromatic Film. A few of them are illustrated on this page—you can easily think of as many more.

Truly, this new film is the biggest news in years. And right now is the season richest in opportunities for its enjoyment.

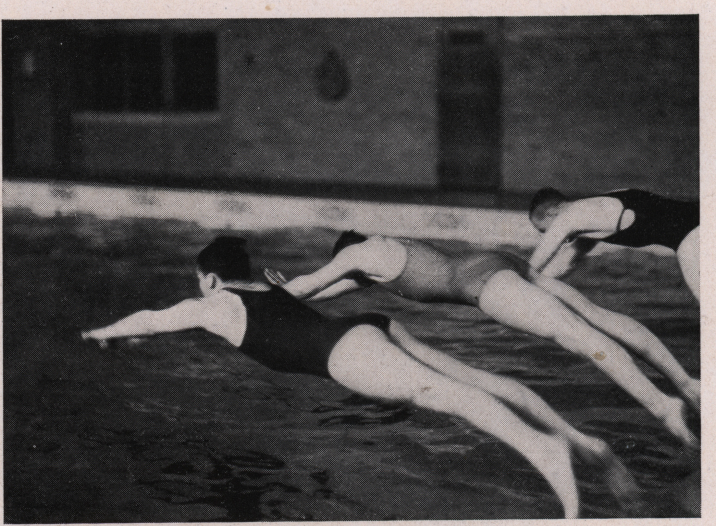
**There is a small folder on the use of the 64-volt, 100-watt lamp which you may have upon request by addressing the Service Department of the Eastman Kodak Company, Rochester, New York.*

Games in brightly lighted gymnasiums are another field of operations for owners of f.1.9 cameras when using Ciné-Kodak Super-sensitive Film—particularly in gymnasiums with light colored walls and ceilings close enough to reflect much of the light back upon the floor.



Shots like this on your own movie screen! Concentrated lighting, such as that found at wrestling bouts, in some instances will enable the owners of f.3.5 cameras, as well as those possessing f.1.9 cameras, to add many thrilling scenes to their film library.

Here's a game that lifts spectators out of their seats! And think how enthusiastically movies of hockey contests will be received by your home movie audiences! A well lighted rink, an f.1.9 camera and Ciné-Kodak Super-sensitive Film is the recipe.



Indoor water sports are numbered among the subjects now accessible to f.1.9 camera owners when using Ciné-Kodak Super-sensitive Film. A thrilling race, a graceful swan dive—to swimming devotees this will indeed be welcome news.

BAG PACKERS AHOY!

A few words of advice for those who plan a trip abroad

PERHAPS the first matter which comes to your mind is duty—whether or not your camera and films will be dutiable when taking them into foreign countries, and when bringing them back into the United States. Until fairly recently this problem might well have been food for thought. Today, however, you should experience no trouble. In some foreign countries cameras and films of American manufacture *are* dutiable, but, when you tell officials that they are solely for personal use, instances of further difficulty are few and far between. You may occasionally be asked to make a deposit equal to the import duty when entering a foreign country, but this is invariably refunded when you leave.

And when returning to the United States, take comfort in a recent ruling of the customs department: Films which are of American manufacture, have been exposed abroad, and are not . . . to be used for commercial purposes, may be imported into the United States free of duty, whether purchased . . . in the United States or in a foreign country. Certain declarations may be required to satisfy the customs that the films brought back comply with the conditions of free entry as given in the ruling, but no difficulty should be encountered.

Then there is the matter of having films processed abroad. Drop a line to the Service Department of the Eastman Kodak Company at Rochester, New York, or see your local dealer, for a copy of the "Ciné Travel Folder" for the addresses of the Eastman world-wide chain of processing stations. Any of these stations will process Ciné-Kodak Film without cost, no matter where it may have been purchased, and, if you wish, with the cooperation of the Eastman Home Office at Rochester, will see that your films are forwarded to your home address. This service will be found especially helpful if you must leave a foreign country before calling at a processing station for your films, which might otherwise vainly pursue you about the world, or be held up at borders. Too, Eastman branches will be found most helpful in obtaining information on local exposure conditions and points of photographic interest.

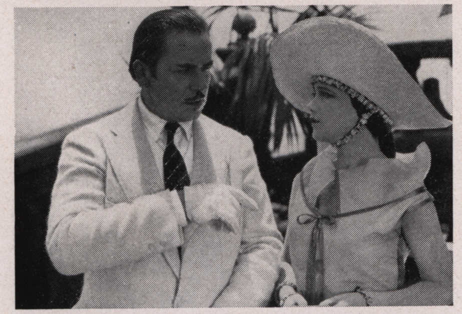
So much for travel advice.

And now, a word or two about your equipment. Take filters for your camera, especially if you are visiting the tropics. And by all means take along a neutral density filter as well as a Kodacolor Filter if you intend to expose Kodacolor. Filters add to the beauty of most every scene, clear an astounding amount of haze from distance shots, and cut down equatorial brilliance to "back-home" proportions. Your dealer will be glad to advise you regarding this matter.

Take Ciné-Kodak Panchromatic Film, or better still, Ciné-Kodak Super-sensitive Panchromatic Film. While the former will make you unsurpassed daytime pictures, the latter, besides matching the beauty of regular "Pan," supplies the film "speed" necessary for early morning, late afternoon and nighttime filming. For most travelers must keep traveling, and Ciné-Kodak Super-sensitive Film will get many a priceless scene which, due to unfavorable lighting conditions, might otherwise be lost.

One more pointer! Much of your time abroad may be spent dashing about in automobiles. Whenever possible, stop your conveyance for the making of shots, but when time is pressing, use this effective ruse. Point your camera either directly ahead, or at a forty-five degree angle from the direction of travel, *and rest it against some part of the auto when shooting.* Although, at first thought, it would seem that you could more steadily cradle it in your hands, experience teaches that it is far better to do as suggested, for camera movement is practically cut in half.

Bon voyage!



Kodascope Libraries Feature Releases for January-February

THE COMING OF AMOS

With Rod La Roque, Jetta Goudal, and Noah Beery

IF YOUR prescription for a good movie includes a love theme, plus lively melodrama, you're sure to like "The Coming of Amos," the January release of Kodascope Libraries, Inc.

Rod La Roque is cast as Amos Bardon, an Australian sheep rancher, who, in accordance with his mother's last wish, journeys to the Riviera to visit an uncle, a fashionable portrait painter. At his uncle's studio Amos meets the beautiful, but sad faced, Princess Ramiroff (played by Jetta Goudal), and proceeds to fall in love with her. Into this happy situation appears the sinister figure of Ramon Garcia, who is none other than Noah Beery. And, as a villain, there is none more villainous than this same Ramon Garcia. With his fast motor boat, mountain castle, band of murderous cutthroats, and a penchant for assassinating every man who looks twice in the princess' direction, the plot grows thicker than the wool on Amos' Australian sheep.

Certainly, "The Coming of Amos" will prove stimulating entertainment for those who like their romance with a dash of danger.

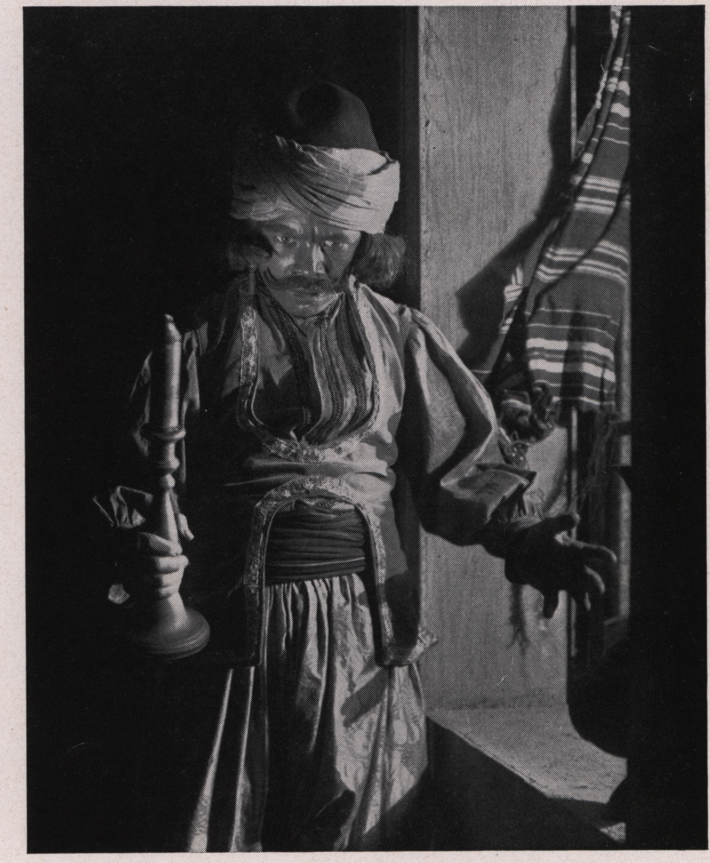
No. 8174. It is five reels in length, and available at a base rental of $7.50.

ALADDIN AND THE WONDERFUL LAMP

Youngsters will be infatuated with this colorful picture, particularly as the cast is largely composed of children. Grown-ups, familiar with the story of Aladdin, will be quick to see in this picture the opportunity to introduce their children to the fascinating story of Aladdin and the willing slaves of his remarkable lamp. This full length feature picture, No. 4134, is four reels in length and is available at a base rental of $6.

Comedies, dramas, sports, travelogues, history, popular science—all are available from Kodascope Libraries, Inc., 33 West 42nd Street, New York City. A copy of their catalog may be obtained from their New York office, from any of the branches listed below, or from many distributors.

The branches are: Atlanta, Ga., 183 Peachtree Street; Boston, Mass., 438 Stuart Street; Chicago, Illinois, 137 N. Wabash Avenue; Cincinnati, Ohio, 27 West 4th Street; Cleveland, Ohio, 806 Huron Road; Detroit, Michigan, 1206 Woodward Avenue; Kansas City, Missouri, 916 Grand Avenue; Los Angeles, California, 643 South Hill Street; Minneapolis, Minnesota, 112 S. 5th Street; New York, N. Y., 33 West 42nd Street; Philadelphia, Pennsylvania, 132 South 15th Street; Pittsburgh, Pennsylvania, 606 Wood Street; Rochester, N. Y., 343 State Street; San Francisco, California, 216 Post Street; Seattle, Washington, 111 Cherry Street; Toronto, Ontario, 156 King Street, W.; Montreal, Quebec, 104 Drummond Bldg.; Winnipeg, Manitoba, 205 Paris Bldg.; Vancouver, B. C., 610 Granville Street.



8 NEW CINEGRAPHS 6 FEATURES, 2 SHORTS

A NEW Cinegraph program—full length comedies, as well as shorts, featuring the original "Our Gang" and Charley Chase.

Three of these new Cinegraphs are released this month, and the remaining five will be released in February.

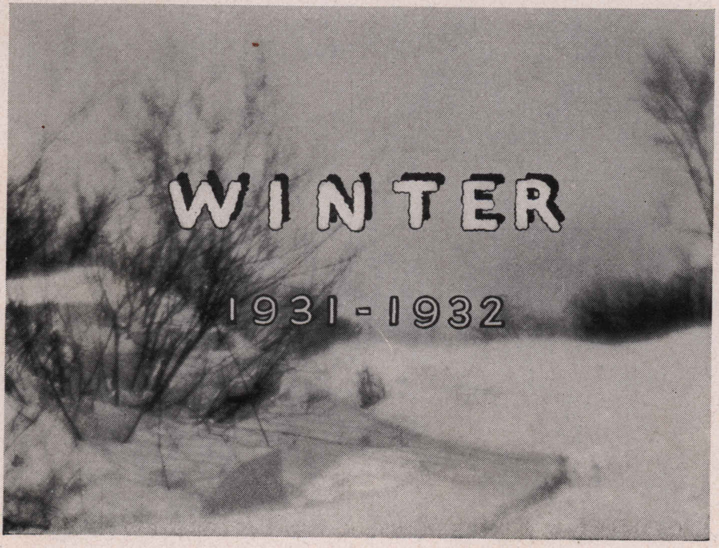
Those for January are *The Champeen*, No. 4531, a hilarious "Our Gang" comedy in which a dusky member of the "Gang" stages a showdown battle between Mickey and Jackie by telling each that the other will "lay down" in an early round. The second release, No. 4532, is entitled *Official Officers*. In this picture a kindly disposed police department appoints the "Gang" junior officers to their, and every audience's, delight. *Long Fliv the King*, No. 4534, features Charley Chase, who accidentally marries into royalty and a brief, but turbulent, reign as monarch. Each of these pictures is supplied on two 400-foot reels.

The first release for February is *One Wild Ride*, No. 4535, featuring Farina, the diminutive Ethiopian, and a runaway car. It's really a scream. Then there's *It's A Bear*, No. 4533, in which the "Gang" goes big game hunting with perfectly tremendous comedy results. The third February release is *One Mama Man*, No. 4536, with Charley Chase cast as Count Tosky, a genuine count, who, through no fault of his own, is launched in the New York social world under false colors. These three two reel pictures are well worth while.

Also to be released in February are two 100-foot Cinegraphs: An "Our Gang" picture entitled *Knockdown and Drag Out*, No. 4538, featuring a terrific and titillating ring encounter, and Charley Chase in *Choose Your Weapons*, No. 4537, which depicts our hero in a heel and toe duel from which he emerges unscathed, if not triumphant.

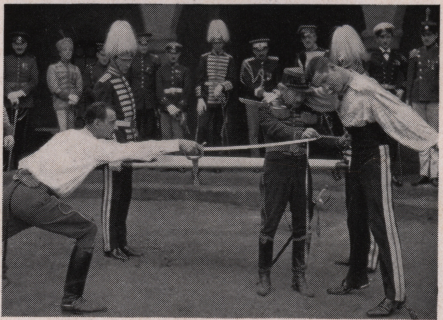
All of these Cinegraphs may be purchased from Ciné-Kodak dealers. The two reel feature comedies are priced at $48. The 100-foot releases sell for $6. Or all may be rented by the day from dealers.

Here's another title scene for those who have purchased a Ciné-Kodak Titler. Just slip the corner of this page into the Titler's easel, and shoot.

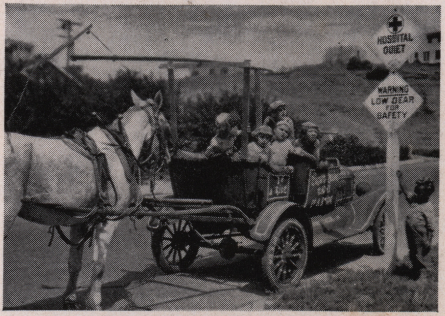


A bit of the give and take indulged in by the stars of "The Champeen" and "Knockdown and Drag Out."

The riot squad of "Official Officers"—an energetic, if not efficient, branch of the police.



Measuring the distance between Charley Chase and infinity—a scene from "Long Fliv the King" and "Choose Your Weapons."

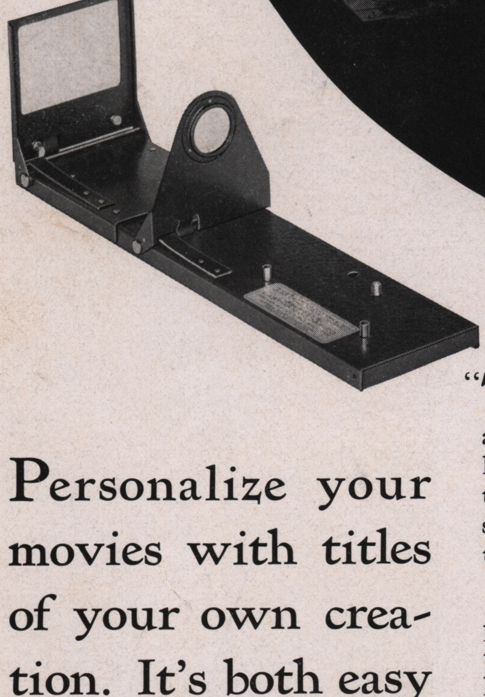

HOSPITAL QUIET
WARNING LOW DEAR FOR SAFETY

The hay burning motor of the Gang's ingenious puddle jumper enjoys a moment's respite, when Farina, star of "One Wild Ride," endeavors to arrange transportation.

The official line-up of "It's a Bear," in which the Gang visits the country—which may help to explain how the country arrived at its present condition.

The dapper Mr. Chase in "One Mama Man" (in spite of its name, a most amusing picture) gets a razzing reception from New York socialites.

Make every film tell *all* the story



The Ciné-Kodak Titler, for making your own typed or lettered titles, art titles, Kodacolor titles, and for copying Kodak prints or filming small objects. For use with all models of the Ciné-Kodak, except the "A." Price, complete with 100 title cards, $6.50.

Personalize your movies with titles of your own creation. It's both easy and inexpensive with this Ciné-Kodak Titler.

"THAT'S Jim, with his pipe, up at the lake. Last summer, you know." Words of hurried explanation from you to your audience . . . spoken words that distract attention from the action on the screen.

Yet, there's really no need to explain your pictures aloud. Let titles tell the story. For every type of home movie, titles heighten the interest . . . add a professional touch.

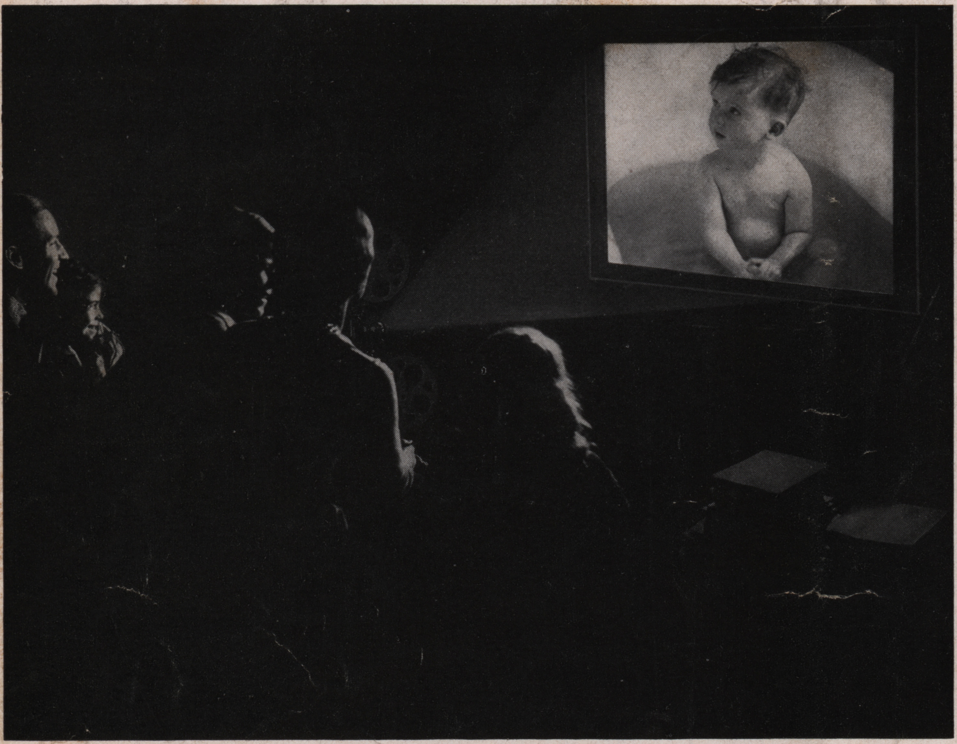
You know how appropriate titles flash to mind. Type them out . . . letter them by hand . . . or write them in script. Slip the card into the easel on the Ciné-Kodak Titler—and shoot. Either daylight or artificial light may be used. With this simple device it's easy to make professional-looking titles. And it's fun!

You can make Kodacolor titles, too. Colored illustrations from magazines . . . colored wallpaper for title backgrounds.

Another use for the Ciné-Kodak Titler is filming Kodak prints to complete the family picture-record.

Stop in at your dealer's today. Pick up a Ciné-Kodak Titler and a roll of Ciné-Kodak Film. Eastman Kodak Company, Rochester, N. Y.

The same movies...
but what a different show!



KODASCOPE, MODEL K, adds brilliant beauty to your pictures . . . makes it easier to project them than before

A REAL SURPRISE awaits you... a startling revelation. Here's how you get it. Here's what you do.

Select a few of your favorite movies. Bring them to your Ciné-Kodak dealer. Let him project them for you with Kodascope, Model K.

The same movies, but what a different show! Now, they sparkle with new brilliance. You'll readily agree that the "K" provides a quality of projection that you'd hardly expect to see outside a modern theater.

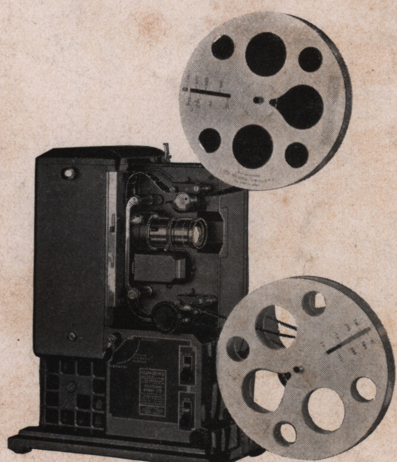
A special 260-watt lamp with decentered filament supplies the illumination necessary for maximum brilliance. Then, too, there is a light-trapped lamp house that's a big help, especially for Kodacolor.

Check "K's" convenience features, too. The alternate floor lamp and projection lamp switch. The motor-driven rewind that whirls 400 feet of film back on the supply reel in less than thirty seconds. The rewind lever which is automatically disengaged before you start to project the next reel. A central oiling point that lubricates the most important bearings. Surely, no other home movie projector *at any price* can match the "K's" efficiency, convenience, and superlative projection qualities.

Compare Model K with your present projector . . . at your Ciné-Kodak dealer's today. Eastman Kodak Company, Rochester, N.Y.

DISTINCTIVE FEATURES OF THE "K"

1. Special 260-watt lamp and optical system provide maximum brilliance.
2. Light-trapped lamp house reduces stray light leaking into the room during projection.
3. Improved cooling system incorporates new type fan.
4. Receptacle for plugging in bridge or table lamp so that when Kodascope lamp switch is on, the room light is off.
5. Exposed operating parts are heavily chromium plated.
6. Controls readily accessible on panel.
7. Lens mount permits interchanging of lenses of various focal lengths.
8. Illuminated ammeter is supplied as standard equipment.
9. Condensing lens and lamp attached to hinged door of lamp house for easy cleaning and quick replacement when necessary.
10. Oversize bearings assure long life.



Kodascope, Model K, complete, $160. With carrying case, $175. Operates on 100-125 volts, A.C. *or* D.C.

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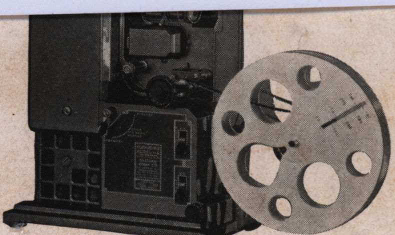

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